

CD 2012 -- 51



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

The Tallis Scholars

Peter Phillips, Director
Daniel Taylor, Conductor

Wednesday, September 12, 2012
7:30 p.m. Walter Hall
Edward Johnson Building

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THE TALLIS SCHOLARS

Peter Phillips, director
Daniel Taylor, conductor

PROGRAM

- | | |
|---------------------|---|
| Thomas Tallis | 1 <i>O Nata Lux*</i>
2 <i>Te Lucis Ante Terminum*</i>
6. <i>Miserere*</i> |
| Giovanni Palestrina | 5. <i>Jesu Rex Admirabilis*</i> |
| Henry Purcell | 3 <i>Remember Not O Lord*</i>
4. <i>Hear My Prayer*</i> |
| Robert White | 11. <i>Regina caeli</i> |
| Francisco Guerrero | 7. <i>Maria Magdalene</i>
8. <i>Encore (don't know)</i> |

INTERMISSION

- | | |
|------------------------|--|
| Gregorio Allegri | 9 <i>Miserere</i> |
| Hildegard of Bingen | 10. <i>Chant</i> |
| Tomás Luis de Victoria | 12. <i>Salve regina</i> |
| Hieronymus Praetorius | 13 <i>Magnificat V (shorter version)</i>
14. <i>Encore (don't know)</i> |

*These works include the core members of the U of T Schola Cantorum

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THE TALLIS SCHOLARS

Soprano

Janet Coxwell
Amy Haworth
Cecilia Osmond
Grace Davidson

Alto

Patrick Craig
Caroline Trevor

Tenor

Mark Dobell
Simon Wall

Bass

Rob Macdonald
Greg Skidmore

SCHOLA CANTORUM

Sopranos

Rebecca Genge
Sarah Halmarson
Jana Miller

Bronwyn Thies-
Thompson
Agnes Zsigovics

Altos

Kristina Alexander
Rebecca Claborn
Kyle Guilfoyle
Simon Honeyman
Zachary Windus

Tenor

Isaiah Bell

Biographies

THE TALLIS SCHOLARS were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound he feels best serve the Renaissance repertoire, allowing every detail of the musical lines to be heard. It is the resulting beauty of sound for which The Tallis Scholars have become so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, giving around 70 concerts each year across the globe. In 2011- 2012 the group visited the USA three times and appeared at festivals and venues across the UK and Europe including in their own Choral Series at Cadogan Hall. In 2012 The Tallis Scholars teamed up with the National Centre for Early Music and the BBC for their bi-annual nationwide composition competition, designed to encourage young people to write for unaccompanied voice; the winning entries

were performed by The Tallis Scholars in a concert recorded and broadcast by BBC Radio 3. In 2013 the group celebrates their 40th anniversary with some exciting new projects, commissions from Gabriel Jackson and Eric Whitacre and extensive touring.

The Tallis Scholars' career highlights have included a tour of China in 1999, including two concerts in Beijing; and the privilege of performing in the Sistine Chapel in April 1994 to mark the final stage of the complete restoration of the Michelangelo frescoes, broadcast simultaneously on Italian and Japanese television. The ensemble have commissioned many contemporary composers during their history: in 1998 they celebrated their 25th Anniversary with a special concert in London's National Gallery, premiering a Sir John Tavener work written for the group and narrated by Sting. A further performance was given with Sir Paul McCartney in New York in 2000. The Tallis Scholars are broadcast regularly on radio (including performances from the BBC Proms at the Royal Albert

Hall in 2007, 2008 and 2011) and have also been featured on the acclaimed ITV programme The Southbank Show.

Much of The Tallis Scholars reputation for their pioneering work has come from their association with Gimell Records, set up by Peter Phillips and Steve Smith in 1980 solely to record the group. In February 1994 Peter Phillips and The Tallis Scholars performed on the 400th anniversary of the death of Palestrina in the Basilica of Santa Maria Maggiore, Rome, where Palestrina had trained as a choirboy and later worked as Maestro di Cappella. The concerts were recorded by Gimell and are available on both CD and DVD.

Recordings by The Tallis Scholars have attracted many awards throughout the world. In 1987 their recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* received *Gramophone* magazine's Record of the Year award, the first recording of early music ever to win this coveted award. In 1989 the French magazine *Diapason* gave two of its critical *Diapason d'Or de l'Année* awards for the recordings of a mass and motets by Lassus and for Josquin's two masses based on the chanson *L'Homme armé*. Their recording of Palestrina's *Missa Assumpta est Maria* and *Missa Sicut lilium* was awarded *Gramophone's* Early Music Award in 1991; they received the 1994 Early Music Award for their recording of music by Cipriano de Rore; and the same distinction again in 2005 for their disc of music by John Browne. Released on the 30th anniversary of Gimell Records in March 2010, The Tallis Scholars' recording of Victoria's *Lamentations of Jeremiah* received critical acclaim, and to further celebrate the anniversary, the group released three 4 CD box sets of "The Best of The Tallis Scholars", one for each decade. The ongoing project to record Josquin's

complete cycle of masses, when completed, will run to 9 discs.

These accolades are continuing evidence of the exceptionally high standard maintained by The Tallis Scholars, and of their dedication to one of the great repertoires in Western classical music. For the latest opportunities to hear The Tallis Scholars in concert, or for more information on how to purchase CDs or DVDs of the group, please visit the website.

www.tallisman.wordpress.com
www.thetallissscholars.co.uk
www.gimell.com

PETER PHILLIPS has made an impressive if unusual reputation for himself in dedicating his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Peter Phillips studied Renaissance music with David Wulstan and Denis Arnold, and gained experience in conducting small vocal ensembles, already experimenting with the rarer parts of the repertoire. He founded the Tallis Scholars in 1973, with whom he has now appeared in over 1750 concerts and made over 50 discs, encouraging interest in polyphony all over the world. As a result of his work, through concerts, recordings, magazine awards and publishing editions of the music and writing articles, Renaissance music has come to be accepted for the first time as part of the mainstream classical repertoire.

Apart from the Tallis Scholars, Peter Phillips continues to work with other specialist ensembles. He has appeared with the Collegium Vocale of Ghent and the Netherlands Chamber Choir, and is currently working with the Choeur de Chambre de Namur, Intrada of Moscow, Musica Reservata of Barcelona and the

Tudor Choir of Seattle. Peter also works extensively with the BBC Singers with whom he gave a Promenade concert, in collaboration with the Tallis Scholars, from the Royal Albert Hall in July 2007. He gives numerous master-classes and choral workshops every year around the world – amongst other places in Rimini (Italy), Evora (Portugal) and Barcelona (Spain) – and is also Artistic Director of the Tallis Scholars Summer Schools: annual choral courses based in Uppingham (UK), Seattle (USA) and Sydney (Australia) dedicated to exploring the heritage of renaissance choral music, and developing a performance style appropriate to it as pioneered by The Tallis Scholars.

In addition to conducting, Peter Phillips is well-known as a writer. For 29 years he has contributed a regular music column (as well as one, more briefly, on cricket) to *The Spectator*. In 1995 he became the owner and Publisher of *The Musical Times*, the oldest continuously published music journal in the world. His first book, *English Sacred Music 1549–1649*, was published by Gimell in 1991, while his second, *What We Really Do*, an unblinking account of what touring is like, alongside insights about the make-up and performance of polyphony, was published in 2003. A revised edition is planned for publication in 2013.

Peter Phillips has made numerous television and radio broadcasts. Besides those featuring The Tallis Scholars (which include live broadcasts from the 2001, 2003, 2007, 2008 and 2011 Proms, the 2007 Edinburgh Festival, the Aldeburgh Festival and the Bath Festival), he has appeared several times on the BBC's *Music Weekly* and on the *BBC World Service*, on *Kaleidoscope* (BBC Radio 4), on Today (BBC Radio 4), National Public Radio in the US and on German, French and Canadian radio, where he has enjoyed

deploying his love of languages. In 1990 ITV's *The South Bank Show* featured Peter's 'personal odyssey' with the Tallis Scholars; while in 2002 a special television documentary was made for the BBC about the life and times of William Byrd.

Peter has recently been appointed a Reed Rubin Director of Music and Bodley Fellow at Merton College, Oxford, where the new choral foundation he helped to establish began singing services in October 2008. They gave their first live broadcast on BBC Radio 3's *Choral Evensong* in October 2011. In 2005 Peter Phillips was made a *Chevalier de l'Ordre des Arts et des Lettres* by the French Minister of Culture, a decoration intended to honour individuals who have contributed to the understanding of French culture in the world.

An exclusive recording artist for Sony Classical Masterworks, **DANIEL TAYLOR** is one of the most sought-after countertenors in the world. He appears on more than 100 recordings on Sony, DG Archiv, Decca, Harmonia Mundi, BIS, Analekta, Teldec, Erato and Universal. Daniel has performed with the New York Metropolitan Opera, Glyndebourne, Rome Opera, San Francisco, Welsh National Opera, Montreal Opera, Canadian Opera, at the Edinburgh Festival and at the Royal Albert Hall/BBC Proms. This season Daniel took the stage in the world premiere of the Robert Lepage staging of Adès' *The Tempest* and at the Teatro Colon, Buenos Aires, in Handel's *Rinaldo*. He recorded with the Cirque de Soleil, with the Montreal Symphony and Kent Nagano, with the actor Ralph Fiennes and his next recording features the actor Jeremy Irons. Upcoming recordings include a medieval program for the ECM label, Bach Cantatas for Channel Classics and Handel's *Messiah*.

Daniel works with such distinguished

conductors as Ashkenazy, Dutoit, Gardiner, Herreweghe, Hogwood, Koopman, Lamon, Oundjian, McCreesh, Nézet-Séguin, Suzuki, Taurins, Tovey and Wachner. He works with the Tonhalle Orchestra, Toronto Symphony, Royal Scottish Chamber Orchestra, Gothenburg, Rotterdam, St. Louis and Cleveland Orchestras. In recital, he has sung at Carnegie Hall, Wigmore Hall, at the Forbidden City Concert Hall in Beijing, at the Barcelona Palau and across North America. This season he makes his recital debut at New York's Lincoln Centre. Daniel sang on Parliament Hill for Queen Elizabeth and the Prime Minister of Canada, for the King and Queen of Sweden and for the Queen of Spain.

As an educator, Daniel has offered master classes at the Beijing Conservatory, the Sao Paulo Conservatory, at the Royal Academy, the Guildhall and the Royal College of Music. He has also given classes at leading universities across North

America. He is a member of the Victoria Conservatory Summer Institute and at the Carmel Bach Festival California.

The University of Toronto recently appointed Daniel Taylor to the position of Head of Early Music in the Faculty of Music, where he directs the Schola Cantorum Choir, coaches students in the Opera Department and maintains a voice studio as a professor of voice. Daniel is Visiting Artist at the University of Ottawa, Artist-in-Residence at the Opéra de Montréal and Artistic Director of the Quebec International Festival of Sacred Music. Recently Daniel has turned his attention to conducting recently making his début with the Kammerchor Stuttgart and the Studio Musique Ancienne de Montréal. Daniel is Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music. The Theatre of Early Music performs more than 30 concerts every year in concert halls all over the world.

Program Notes

Mary, Mother of God, and Mary Magdalene: two women, two contrasting figures at the heart of the Christian story. Virgin and whore, saint and redeemed sinner, both occupy an unusually prominent role in Gospels dominated by men, and have proved fruitful inspiration for artists and composers alike. At the midpoint of the concert is the *Miserere* – the painful psalm of Holy Week mourning in which both figures are briefly united in their separate griefs.

O Nata Lux

An English composer of sacred music for both the Roman Catholic and the Protestant churches, Thomas Tallis (1505 - 1585) composed primarily Latin and

English anthems. From the prayerful text of an anonymous tenth century hymn comes the passionate five-voiced setting of *O nata lux de lumine*. Tallis set two verses of the seven featured during the morning of the Feast of the Transfiguration. He guarded the religious fervor of the feast recalling the chapters in the Gospels when the disciples received a vision of Jesus, Elijah and Moses.

O light born of light, Jesus, Redeemer of the ages, deign in mercy to accept the offering of praise and prayers.

Who once to be clad in flesh deigned for the lost grant that we may be made members of thy blessed body.

Miserere

The Miserere texts, *Miserere Mei*, *Miserere Mihi* and *Miserere Nostri* have been set to canonic musical settings by a few composers in an attempt to exhibit dexterity and artistry. Tallis' version is essentially a complex double canon – divided between six voices. Although this canon naturally has a dense texture, Tallis' esthetics pervade the piece and offer a insightful take on the Miserere.

Have Mercy Upon Us

Te lucis ante terminum

Tallis wrote two settings of the hymn *Te lucis ante terminum*: one was designed to be sung on Sundays (feral), the other on ordinary weekdays and feasts (festal). Although both versions are similar, the festal version is somewhat more ornamented and complex than the first. The first lines of the chant translate to:

*To thee before the close of day, Creator of
the world, we pray.*

Remember not, O Lord & Hear My Prayer

At a young age, Purcell showed an immense talent for composition. In 1680, Master Blow, organist for the King's Chapel resigned in favour of the young Purcell, then 22. Purcell devoted himself almost entirely to the composition of sacred music. *Remember Not O Lord Our Offences* is a superb example of the art which gained Purcell his place in music's history; Purcell's genius for word-painting and his ability to capture profound human emotion is immediately in evidence. That we should find innocence mixed with wonder from the young composer would be enough, yet within *Hear My*

Prayer we have inventive phrases with angular intervals highlighted by Purcell's characteristic use of rhetoric. This piece, based on an analysis of its structure, is likely a fragment of a larger undiscovered work.

Regina Caeli

The votive antiphon *Regina Caeli* is one of four seasonal Marian antiphons – *Alma Redemptoris Mater*, *Ave Regina Caelorum*, *Salve Regina* – that between them divide the church year. Associated with the Easter period, the *Regina Caeli* celebrates Mary as the Queen of Heaven, asking for her intercession and blessing.

Built around a cantus firmus in the tenor, Robert White's (1538-1574) *Regina Caeli* is surprisingly muscular and matter of fact. The outer parts weave their imitative, scalic counterpoint with careful emphasis on the text, and an extended "alleluia" section sees the hymn become a stately dance, animated by the repeated quavers through the parts.

*Regina caeli, lætare, alleluia:
Quia quem meruisti portare, alleluia,
Resurrexit, sicut dixit, alleluia,
Ora pro nobis Deum, alleluia.*

Queen of Heaven, rejoice, alleluia.
For He whom you deserved to bear in
your womb, alleluia.
Has risen, as He promised, alleluia.
Pray for us to God, alleluia.

Maria Magdalene

While Marian devotions have preserved and protected the Virgin, glorifying her as Queen of Heaven, Mary Magdalene's reputation has been far more troubled. Her dedication to and close relationship with Christ has largely been exiled to the

Gnostic Gospels, leaving little mention of her elsewhere prior to the Crucifixion. It was in 591 that Pope Gregory the Great first interpreted the story of Christ cleansing her of “seven demons” to suggest Mary Magdalene’s role as a prostitute, claiming the demons as symbols for the seven vices.

Guerrero’s motet *Maria Magdalene* focuses on Mary’s central episode within the Gospels. Accounts from Matthew, Mark and John all name her as the first person to see Christ after the Resurrection – an event all the more striking in an age in which women were not even permitted to testify as witnesses in a court of law. Confusingly the “other Mary” named here is not thought to be the Virgin, but rather Mary the mother of James, wife of Cleophas.

Although a sacred work, there is little of the contemplative about Francisco de Guerrero’s (1528-1599) Easter motet *Maria Magdalene*. Unusually the focus here is on narrative rather than thematic musical development, though there are some unifying gestures such as the scalic embellishments for each mention of spices or anointing (“aromata”, “ungerunt”) which become extended and transformed in the “alleluia” that closes Part I. The madrigalian urgency of the piece is driven by the intricate quaver moment, and it’s almost impossible to hear the two echoing treble parts and not characterise them as the voices of the two Marys. A simpler, more declamatory voice is heard in Part II for the direct speech of the risen Jesus. The beauty of this vivid work goes some way to explaining Guerrero’s unofficial title among his contemporaries: “El cantor de Maria”.

Miserere

Allegri’s (1582-1652) *Miserere* is a setting of Psalm 51 – a psalm traditionally associated with the spiritual anguish of Holy Week services. Widely admired from its first performance, the status and mystique of the work were heightened out of all proportion by a papal ban preventing any copy from leaving the Sistine Chapel. Composed in traditional falso-bordone style, it alternates its psalm text between a full SSATB choir, a solo SSAB group, and a third ensemble of unison male voices. While all three vocal groups sing what is essentially a harmonised psalm chant, the music of the solo quartet is embellished with melodic ornaments, including the famous top C in the treble part – a nineteenth century addition only adopted as standard as late as the 1930’s.

Psalm 51

Have mercy upon me, O God, according to thy loving kindness: according unto the multitude of thy tender mercies blot out my transgressions.

Wash me thoroughly from mine iniquity, and cleanse me from my sin.

For I acknowledge my transgressions: and my sin is ever before me.

Against thee, thee only, have I sinned, and done this evil in thy sight: that thou mightest be justified when thou speakest, and be clear when thou judgest.

Behold, I was shapen in iniquity; and in sin did my mother conceive me.

Behold, thou desirest truth in the inward parts: and in the hidden part thou shalt make me to know wisdom.

Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than snow.

Make me to hear joy and gladness; that the bones which thou hast broken may rejoice.

Hide thy face from my sins, and blot out all mine iniquities.

Create in me a clean heart, O God; and
 renew a right spirit within me.
 Cast me not away from thy presence; and
 take not thy holy spirit from me.
 Restore unto me the joy of thy salvation;
 and uphold me with thy free spirit.
 Then will I teach transgressors thy ways;
 and sinners shall be converted unto thee.
 Deliver me from bloodguiltiness, O God,
 thou God of my salvation: and my tongue
 shall sing aloud of thy righteousness.
 O Lord, open thou my lips; and my mouth
 shall shew forth thy praise.
 For thou desirest not sacrifice; else would
 I give it: thou delightest not in burnt
 offering.
 The sacrifices of God are a broken spirit: a
 broken and a contrite heart, O God, thou
 wilt not despise.
 Do good in thy good pleasure unto Zion:
 build thou the walls of Jerusalem.
 Then shalt thou be pleased with the
 sacrifices of righteousness, with burnt
 offering and whole burnt offering: then
 shall they offer bullocks upon thine altar.

Chant

A programme celebrating two great female saints is amplified with music from a third. Hildegard of Bingen (c1098-1179) was a Benedictine Abbess and a woman of extraordinary and diverse talents. Philosophy, medicine, botany and of course music all form part of her writings and teachings. Both *O vivens fons* and *In principio omnes creaturae* are taken from her longest musical work – the plainchant morality play *Ordo Virtutum*, which dramatizes a struggle between the Devil and the Virtues for an individual human soul. Hildegard's music is distinct from other chant of the period, characterised by its arching, wide-ranging melodies. These can be heard in both chants, but particularly in *In principio*, which forms the

work's closing processional and vividly recalls creation's Edenic beginnings.

Salve Regina

Surpassing even Guerrero in skill, Tomas Luis de Victoria's (1548-1611) music represents the pinnacle of the Spanish polyphony. The Marian Antiphons had particular resonance for the composer-priest, who set each multiple times. Although written for double choir, Victoria's *Salve Regina* reserves the full eight-part texture as a framing device, adding declamatory intensity and complexity to beginning and end. The ending in particular, with its direct address to the Virgin – 'O Clemens, O pia, O dulcis Virgo Maria' – gains real climactic weight from its eight-part texture, providing a suitably grand finale to this extended setting. The central sections of the antiphon are split between each four-part choir, creating an intimacy appropriate to the delicate text.

*Salve, Regina, Mater misericordiae,
 vita, dulcedo, et spes nostra, salve.
 ad te clamamus exsules filii Hevae,
 ad te suspiramus, gementes et flentes
 in hac lacrimarum valle.
 Eia, ergo, advocata nostra, illos tuos
 misericordes oculos ad nos converte;
 et Iesum, benedictum fructum ventris tui,
 nobis post hoc exsilium ostende.
 O clemens, O pia, O dulcis Virgo Maria.*

Hail, holy Queen, Mother of Mercy,
 our life, our sweetness and our hope.
 To thee do we cry, poor banished children
 of Eve;
 to thee do we send up our sighs,
 mourning and weeping in this valley of
 tears.
 Turn then, most gracious advocate,
 thine eyes of mercy toward us;

and after this our exile,
show unto us the blessed fruit of thy
womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

Magnificat Quinti Toni

Despite their shared name, Hieronymus and the more famous Michael Praetorius are not, as far as we know, related. The elder Hieronymus (1560-1629) was part of a dynasty of musicians from Hamburg and together with his namesake is ranked among the most influential German composers of the early seventeenth century. One of the earliest German composers to employ the Venetian polychoral style in his music, this technique is showcased at its animated and expressive best in his nine settings of the *Magnificat* – Mary's tradition song of joy at the annunciation.

Praetorius' *Magnificat Quinti Toni* is surely one of the composer's most attractive settings, and follows the traditional scheme of an alternatim structure – alternating polyphonic verses with those of unison chant. The polyphony is largely driven by its speech rhythms, with particularly vivid depiction of the scattering of the proud ("dispersit superbos"). Shifts between double and triple-time in the closing *Gloria* add further to its expressive flexibility, and dance is never far from its pulsing rhythms.

Magnificat: anima mea Dominum.

Et exultavit spiritus meus: in Deo salutari meo.

*Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes
generationes.*

*Quia fecit mihi magna, qui potens est:
et sanctum nomen eius.*

*Et misericordia eius, a progenie et
progenies:
timentibus eum.*

*Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.*

*Deposuit potentes de sede:
et exaltavit humiles.*

*Esurientes implevit bonis:
et divites dimisit inanes.*

*Suscepit Israel puerum suum:
recordatus misericordiae suae.*

*Sicut locutus est ad patres nostros:
Abraham, et semini eius in saecula.*

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my
Saviour.

Because he hath regarded the humility of
his handmaid;

for behold from henceforth all
generations shall call me blessed.

Because he that is mighty,
hath done great things to me;
and holy is his name.

And his mercy is from generation unto
generations,
to them that fear him.

He hath shewed might in his arm:
he hath scattered the proud in the conceit
of their heart.

He hath put down the mighty from their
seat,

and hath exalted the humble.

He hath filled the hungry with good
things;

and the rich he hath sent empty away.

He hath received Israel his servant,
being mindful of his mercy:

As he spoke to our fathers,
to Abraham and to his seed for ever.



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13

season



Daniel Taylor *Head of Early Music*

EARLY MUSIC CONCERTS

Thursday, October 18, 2012

SONGS OF LOVE AND WAR

Opera scenes from the Baroque repertoire, conducted by Kevin Mallon and staged by Tim Albery, the 2012-13 Herman Geiger-Torel Lecturer.

1:00 pm & 7:30 pm. Music Room, Hart House, 7 Hart House Circle. Free

Friday, December 7, 2012

U OF T SCHOLA CANTORUM

Under the direction of Daniel Taylor, the University of Toronto's newly-formed early music vocal ensemble performs Handel's *Coronation Anthems* with Theatre of Early Music.

7:30 pm. Trinity College Chapel, 6 Hoskin Avenue.

Tickets: \$20 (\$15 seniors/\$10 students). Call 416-408-0208. General seating

Sunday, March 31, 2013

U OF T SCHOLA CANTORUM

Daniel Taylor directs the Schola Cantorum and Theatre of Early Music in a concert featuring works by Buxtehude, Nicolaus Bruhns, and Johann Kuhnau.

Presented in part by the Faculty of Music, Theatre of Early Music and Analekta Records.

7:30 pm. Trinity College Chapel, 6 Hoskin Avenue.

Tickets: \$20 (\$15 seniors/\$10 students). Call 416-408-0208. General seating

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Angela Louise Klauss and Colin Doyle
Robert and Carolyn Lake
Jo Lander
R. Douglas Lloyd
Michael and Joan Maloney
James and Charlotte Norcop
Naomi J. Oliphant
Paul Read
Diane Lynn Silverman
Janet Stubbs
Ann D. Sutton
Susanne Tabur
Nora R. Wilson
Lydia Wong